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NONVERBAL COMMUNICATION AS A NARRATIVE PHENOMENON AND AS A LINGUOCULTURAL PROBLEM

Germanic and Roman Languages

AN ABSTRACT

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Introduction

The presented academic work deals with the research of multi-dimensional phenomena like nonverbal communication and modern narrative subtext. From the linguosemiotic point of view the relation between these two phenomena hasn't been studied yet, thus the academic work is aimed at connection of three paradigmatic tendencies in modern humanitarian thinking, more specifically in linguistics:

a) The tendency of giving great importance to nonverbal aspect of signs in modern semiotics;

b) the trend of forming such interdiscipline like narratology;

c) the trend of synthetic vision of verbal and nonverbal aspects of a symbol in the terms of modern verbal narrative which is a direct object of our interdisciplinary research. Despite its clearly interdisciplinary approach the research is language-centered, but at the same time it must have some literary value as the study of verbal symbols is usually related to field of narrative subtext that plays a vital role in a modern narrative.

The research resource is based on textual material – short stories by J.D.Salinger.

The research problem should be set and solved in accordance with the dominating paradigms in scientific disciplines. From linguistic point of view, methodological aspect of the problem implies that the research should be carried out taking into account the interaction between linguacultural and anthropocentric-communicative paradigms. The other view should include the disciplines and their characteristic tendencies of the paradigmatic determination and the synthesis of the data referred above should be based on linguistic paradigms.

Actuality of the research is determined by the following factors:

1) As it has already been mentioned, modern semiotics is experiencing a significant transformation in the sense that there is a need for the intensive development of non-verbal semiotics and the theoretical synthesis of the two branches – verbal and non-verbal ones;

2) It should be also noted that this transformation is directly reflected in the communication theory in so far as the problem of conceptual synthesis of verbal and nonverbal aspects assumes a particular relevance;

3) It is important for modern linguistics as it puts a new problem into lexical semantics which examines formation process of the contextual meaning of words and the integral text of semantics. The contextual meaning of the word may turn into detail, but the latter may acquire the function of verbal symbols. The question is how verbal semantics is reflected in the integral text when it includes the indication to the nonverbal communication?

4) The verbal symbol of the narrative text assumes the function of indicating to the subtext of the text thus forming the subtextual semantics. Therefore, the synthesis of verbal and nonverbal semiotics is getting of vital importance for advanced studies;

5) Unlike epic literature narratology has communicative approach to fiction, in other words narratology allocates communication instances: communication between a) the author and the reader and b) that of characters. The question is as follows: what is the role of nonverbal dimension of verbal symbols in the text in the terms of communication between author and reader? Accordingly, synthetic study of nonverbal semiotics and nonverbal communication is current for receptive aesthetics.

The theme, problem and purpose of the research have jointly determined its **methodological aspect**. The methodology adopted by us is predominantly based upon the three paradigmatic aspects of the contemporary linguistic thought: a) the full contents of modern concept of the scientific paradigm, i.e. the concept has both theoretical and methodological purpose. Accordingly, both verbal and nonverbal communication are directly related to the phenomenon which must be determined by the research methodology; b) the research of nonverbal communication based on the analysis of modern narrative should be defined by two methodological grounds: the research content is determined by the dominated paradigm in modern linguistics – linguo-cultural paradigm, though the paradigm does not only mean its immediate concept (more specifically, relation between the language and culture), but also should be interpreted based on the results of the previous paradigms like system-semiotic and anthropocentric-communicative ones. Thus, non-verbal communication research should be carried out on account of the results of intersubjective principles of verbal

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discourse and the results of the work should have new interpretation of nonverbal communication; c) paradigm methodology of the study should be considered as an organic aspect of interdisciplinary methodology.

The scientific value and novelty of the research comes from the problem actuality as well as the methodology. To be more specific:

a) It is the first attempt to study nonverbal communication in the terms of modern narrative using interdisciplinary method of research, thus getting cultural dimension by modern XX century narrative: The narrative phenomenon we study in the given work is implemented by nonverbal communication that is so vivid in the late modern narrative;

b) The novelty of the work is the phenomenon of the subtext interpreted on the basis of nonverbal communication: a new vision of subtext is connected to the detection of implied semantics of verbal symbols the narrative function of which is conditioned by level structure of verbal symbols;

c) A new approach of the study of nonverbal communication contributes to the research of symbolic field related to the symbolic nomination on the one hand and subtext semantics on the other hand.

The theoretical value of the research is directly related to the above-mentioned research methodology. The interdisciplinary method is reasoned not only from methodological point of view, but theoretically. The research combines three interrelated aspects of semantics – lexical semantics, symbolic semantics and nonverbal symbolic semantics. Linguistic perspectives of nonverbal communication is to be considered impossible without perspectives of lexical semantics characteristic to system-semiotic and anthropocentric-communicative paradigms. Having been studied on the basis of verbal semiotics and, consequently, verbal communication subtext semantics is being studied now in accordance with nonverbal communication

The practical value of the work. The results of the research, we believe, can be used in lectures and seminars of general linguistics, narrative studies, semiotics.

The structure and volume of the work are consistent with the aims and objectives of the research. The dissertation consists of an introduction, three chapters and conclusion (159 printed pages) followed by references.

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The introduction explains the choice of the research problem, defines the aims and objectives of the research, emphasizes scientific novelty and actuality of the work, its practical and theoretical value, the background history of the research and its expected results.

In the first chapter - "Verbal symbol and the phenomenon of subtext in modern narrative", we give reasons for interrelation between these two phenomena. It is considered that it is important to see the above mentioned link dynamically on the account of the moment of a new dimension in the terms of verbal symbols, i. e. nonverbal communication based on nonverbal semiotics. This chapter gives more detailed survey of the work problem and on the basis of some scientific views we consider theoretic and methodological backgrounds of the research.

In the second chapter - "Nonverbal communication and the subtext as a narrative phenomenon", it is shown that despite intensive development of the two courses, that is the theory of nonverbal communication and modern narrative studies – there is no attempt of connecting these two trends in the terms of modern narrative oriented on linguocultural paradigm, though, as far as it is concerned, interdisciplinary methodology aims at reflection of this phenomenon. In the chapter we consider the theoretical spectrum of nonverbal communication and the question is raised in connection with typology of nonverbal communication in modern narrative.

In the third chapter - "Nonverbal communication and subtext plot in short stories by D. J. Salinger" we deal with the analysis of Salinger prose as the research resource theoretical support of which is modern narrative studies, more specifically, its plot as well as its communicative structure. The attempt is made to realize an interdisciplinary approach to Salinger's story by the way of synthesizing the data of the linguistic theory of verbal symbols, of the semiotic theory of nonverbal communication and those of the literary research concerning the implicational plot (the subtext) of the modernist prose. The verbal symbols contained in the analyzed story are viewed as possessing a dimension particularly characteristic of Salinger's prose – that of nonverbal communication. By revealing the "hidden" sense of such a kind of verbal symbols, i.e. their "subtextual" semantics, the author uncovers the existential drama taking place in the protagonist

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of the story, reconstructing in this way the real "subtextual" evolution of the plot symbolically suggested by its linear structure.

The Main Content of the work

Chapter I. - " Verbal symbol and the phenomenon of subtext in modern narrative"

Nonverbal communication as a research objective refers to nonverbal semiotics and the latter inevitably means one of the aspects of semiotics. Thus, the highlight moment of the research is the importance of differentiation between these two aspects of semiotics – verbal and nonverbal ones that are not yet systematically described.

Multi dimension of the research problem becomes more vivid if we take into account interconnection between the language phenomena like verbal symbol and subtext in the terms of modern narrative, more specifically between symbolic nomination as the main aspect of fictional text and the subtext as not the less important aspect of the fiction, poetics. What is the transformation of interrelation between the two textual phenomenon in case nonverbal nomination takes place alongside with verbal one?

Nonverbal communication as a type of communication should be considered as a systematic actualization of semiotic system. Taking into account the fact that the research of nonverbal communication in our work should be carried out from the narrative point of view theoretical background of which is communicative vision of fiction, we should realize interrelation of these two aspects of communication in modern theories of communication. On the one hand, narrative studies will cause transposition of nonverbal communication in the field of the mentioned discipline and, on the other hand, the transposition of the model will take place according to the following thesis: narrative studies are impossible without cultural dimension of communication. This is the dimension which is the basis of any type of communication.

Nonverbal communication should not be discussed unilaterally without verbal communication (this is what M. Coccolino points out in his scientific work mentioning "ecologic" methodology). The author claims that

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the primary field of researching nonverbal communication "ecologically" is modern narrative.

According to our research purpose we should deal not only with a symbol generally, but a verbal symbol (more exactly with a semantic complex of these symbols). This type of symbol is directly related to the function of nomination, linguistic function of a word. Consequently, in case a word acquires a function of a symbol we deal with a "symbolic nomination", this means that narrative analysis of nonverbal communication should be based on the existed conception of symbolic nomination which implies further development of the conception. What specific content is characteristic to the phenomenon of symbolic nomination in the terms of the narrative where subtext is formed due to this type of nomination? Methodological vector of our research accentuates three conceptual fields: 1) General Symbology; 2) Narrative studies; 3) The Subtext Theory.

The essence of a symbol will become vivid when the analysis of the above mentioned modern narrative takes place in our work. At this stage we need to express our **research hypothesis** in connection with symbol logic thesis which means the necessity of dialogue cognizance in a symbol. What are communicative instances dialogue is expected with? Three theoretical possibilities can be named: 1) The interpretation of the subtext semantics implies the dialogue between the author and the reader; 2) The interpretation between the characters; 3) The dialogue is also expected between the two above mentioned variants, so in this case we deal with multivector dialogue. The given work aims at connection of nonverbal communication as a major component of modern narrative with the dialogued thought receptive aesthetics.

To imagine nonverbal communication with its structural and functional "narrative freight" we should explicate successively the genetic link between the feature detail and nonverbal symbol. Based on the conception given in the "Interpretation of Text" by V. Kukhareno, it should be taken into account that not many details are formed in a text, but one detail is derived from a word that is transformed into a symbols. Thus, on the basis of this transformation the author gives the following model: "Word - Detail - Symbol".

If considered that the mentioned formula should preserve its importance through the whole research and gain its invariant functional role the question is to be raised: how is the concept of detail transformed within the structure of the given formula? In other words, what is the detail in case when subtext is formed not by verbal, but nonverbal communication? In fiction the detail transforming into symbol makes sense if deeper subtext semantics is formed: symbol preserves the semantics formed by detail, but at the same time converts into a totally new set of depth.

Chapter 2. - " Nonverbal communication and the subtext as a narrative phenomenon"

Considering internal dynamics of modern semiotics intensive research of nonverbal semiotics should be pointed out. If verbal semiotics made it possible to conceptualize narrative subtext that demonstrated the existential dimension of the character, the research based on nonverbal semiotics not only deepens the given result, but also indicates the necessity of the interdisciplinary methodology expansion: the research of the narrative subtext formed by nonverbal symbols cannot be conducted without receptive aesthetics. The central task of the research concerns the interrelation between verbal semiotics and nonverbal semiotics. The term "semiotics" means the existence of signs and their functioning on systematic level, but the term "communication" semantically means actualization of the systematic level, its transposition into discourse. G. Kreidlin, who presents nonverbal communication as a part of semiotics, differentiate two levels – systematic and that of meta language. Taking into account the fact that during the analytical analysis the mentioned issue will be discussed, there should be highlighted theoretic and cultural importance of nonverbal semiotics that leads the author to the formation of meta language. It follows: " Semantic language should be the same for both verbal and nonverbal units. I consider solid semantic fundament makes it possible to create internal integrity of nonverbal communication as well as integrity of nonverbal semiotics and linguistics in the terms of unified communication theory." The analytical phase of the research needs to relate not only verbal and nonverbal aspects accompanied by a narrative, but to reveal internal connection

between semiotic and linguistic aspects of the given task. Since nonverbal communication as a subtext forming factor is surveyed in a verbal narrative, there can be found interrelation between our research context and the theoretical task which implies necessity of forming the meta language for the whole semiotic field. But at the same time another theorist M. Cocolino emphasizes so called "ecologic" approach to the studies of verbal and nonverbal communication and gives the importance of "literal" approach or, in other words, points out the significance of narrative studies.

Classification by Kreidlin on terminological level has more conceptual character while the system given by Cocolino is less conceptualized, but aims at "specialty of life" and connects nonverbal communication theoretically and analytically with narrative studies. Semiotic means of nonverbal communication worked out by G. Kreidlin are placed within subsystem like "Para linguistics", "Kinesics", "Haptics", "Prosemics", etc. Linguistically centered research means emphasis not only linguistics as a scientific discipline, but the language itself. What are those linguistic means that form narrative subtext? Does variable distribution of symbolic meaning take place between various linguistic units? When language structure is interconnected with the subtext it is undoubtedly related to the narrative text, that means that it is impossible to exclude any linguistic value for the subtext research. As it is known text as the highest level of linguistic units integrates other linguistic units; on the other hand, it is essential not to sever conceptual "thread" with the research of narrative subtext where the subtext semantics is formed through verbal symbols and conceptual formation process of a symbol is presented by the formula "word – detail – symbol". According to the research hypothesis narrative subtext with its formation process and semantic structure is inevitably linked with the phenomenon of nonverbal communication (and, consequently, nonverbal semiotics).

What should be our understanding of the intertextual process which makes nonverbal communication relevant for the subtext formation? As a result of the research of subtextual semantics it is clear that noun plays a major role in the formation of the subtext, so the construction of the subtext on the basis of nonverbal semiotics leads to the difference that should be pointed out between the two poles of parts of speech, like noun and verb.

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The vision of this problem refers to the following hypothetical opinion:

a) There should be a difference between two types of subtext – one based on verbal semiotics and the other based on nonverbal semiotics and if the difference is essential there should be interrelation between noun and verb;

b) Whatever the conceptual concern between verbal and nonverbal aspects of semiotics one thing is obvious: nonverbal semiotics (and accordingly nonverbal communication) accentuates the units which are characterized by dynamics – units like gestures, pose, etc., and the elements of nonverbal communication are directly connected with the categorial meaning of a verb – eventness;

c) Cultural aspect of the research should be highlighted, but concerning it we should take into account paradigmatic dimension of the aspect and, what is more important, the phenomenon of culture is to be viewed within two terms: 1) humanitarian that means the inculcation of culturocentrism in the human thinking, thus culturocentrism is methodological paradigm, 2) but in linguistics it is linguocultural paradigm that dominates and it connects any language phenomenon with culture both on systematic and discourse levels.

The lexical agent of symbolic nomination is considered to be the noun, but in case symbolic nomination indicates to the narrative subtext it is the verb that assumes the function of the subtext formation, i. e. nouns are inevitably replaced by verbs when nonverbal communication acquires the function of subtext formation. Actually the term "nomination" with its semantic structure refers to the noun having the function of nomination, but in modern linguistics the term "nomination" has a wider meaning and it includes not only noun, but other parts of speech, so that the verb can assume the function of symbolic nomination and in this way gaining the function of indicating to the subtext semantics. How is the symbolic nomination of this or that verb realized and what is the typology of these verbs? These are the questions that should be answered on the basis of the further research.

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Chapter 3. - "Nonverbal communication and subtext plot in short stories by D. J. Salinger"

Linguistic dimension of the narrative fiction by D. J. Salinger should be interpreted culturecentrically thus emphasizing linguocultural paradigm as a genetic and functional essence of linguistics research. Two moments of our research are to be harmonically linked – cultural centrism as a human thinking centred on culture (on the concept and phenomenon of culture) and our research centred on linguistic dimension of the narrative fiction that is interpreted according to linguocultural paradigm.

Before analyzing the first story "A Perfect Day for Bananafish" it should be mentioned that many interpreters of L. D. Salinger's stories consider that they (stories) have no traditional plot. The mentioned story does not belong to epic genre, however the plot exists, not on the surface of the text, but in a deep structure of it, in other words – not in the text, but in the subtext. In this case subtext plot is to be concerned which should be interpreted on the basis of nonverbal communication.

The attempt is made to realize an interdisciplinary approach to Salinger's story by the way of synthesizing the data of the linguistic theory of verbal symbols, of the semiotic theory of nonverbal communication and those of the literary research concerning the implicational plot (the subtext) of the modernist prose. The verbal symbols contained in the analyzed story are viewed as possessing a dimension particularly characteristic of Salinger's prose – that of nonverbal communication. By revealing the "hidden" sense of such a kind of verbal symbols, i.e. their "subtextual" semantics, the author uncovers the existential drama taking place in the protagonist of the story, reconstructing in this way the real "subtextual" evolution of the plot symbolically suggested by its linear structure. Dynamic vision of the subtext is possible by realizing two important moments: 1) nonverbal communication assumes the function of subtext indication; 2) Central means of nonverbal communication itself is the verb. What is the range of the verbs indicating the subtext semantics?

Taking into account all the issues given above it is possible to convert the theoretic discussion into concrete analysis of the story. It should not be forgotten that the mentioned text is a part of the fiction cycle by J. d. Salinger, thus taking the initiative of the cycle meta topic. We should concentrate on the segments in the story the structure of which presents the subtext function of nonverbal communication. In accordance with the character system the segments are divided into sub segments: 1) Segment of nonverbal communication connected with Seymore Glass's wife and 2) The one connected directly with Seymore Glass. First, some extracts will be cited from the text and then analyzed.

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The segment of nonverbal communication connected with Seymore Glass's wife

The mentioned segment can be divided into two parts (sub segments). Successive citation of the passage is as follows;

- 1) The first sub segment: "She washed her comb and brush. She took the spot out of the skirt of her beige suit. She moved the button on her Saks blouse. She tweezed out two freshly surfaced hairs in her mole."
- 2) The second sub segment: "With her little lacquer brush, while the phone was ringing, she went over the nail of her little finger, accentuating the line of the moon. She then replaced the cap on the bottle of lacquer and, standing up, passed her left – the wet – hand back and forth through the air. With her dry hand, she picked up a congested ashtray from the window seat and carried it with her over to the night table, on which the phone stood. She sat down on one of the made-up twin beds and – it was the fifth or sixth ring – picked up the phone."

These two sub segments are linked by the content of the story – lack of communication between Glass's wife and her mother. That is "communication without communication" or communication that excludes interrelation between people implied in the concept of "existential drama". Despite the interdisciplinary method of the given work focus is made on the linguistic aspect of it, more specifically, on the verbs. What are linguistic equivalents of nonverbal communication? The answer to this question can be given based on the theory of nonverbal communication as well as linguistic typology of verb semantics.

Cited above textual segments and their linear aspect can be described in the following way:

She washed her corab and brush.

↓
She took the spot out of the skirt of her beige suit.

↓
She moved the button on her Saks blouse.

↓
She twizzed out two freshly surfaced hairs in her mole.

These textual micro segments do not seem to have anything in common, but apart from traditional plot it is possible (and in the epoch of modernism it is essential) to accentuate subtext plot and this way to ascertain internal connection between nonverbal communicative and linguistic aspects.

1) According to interdisciplinary approach narrative function of nonverbal communication should be connected to the phenomenon of receptive aesthetics: in case nonverbal communication is implied between characters, means of such communication should be immediately perceived by another character, while the narrator should express it verbally. However, "existential drama" should be seen by the narrative recipient.

2) At the same time there is hypothetical opinion that verbal realization of the above mentioned principle of receptive aesthetics functionally belongs to the narrative verbs.

As it is known, M. Cotsollino points out varieties of nonverbal communication like mimics, body language, gestures, body in the interpersonal space, etc. But he does not concern a very important moment for narrative interpretation – the hierarchy these varieties. The author gives the definition of gestures: "A gesture is an action or body movement with a help of which a person tells others about his absence and his attitude to other objects". In accordance with this definition gestures should be given central status among different types of nonverbal communication. All the actions cited above are just gestures having no message to others because of being alone in the room, but the fact that the author describes all the details of the actions, on the one hand, refers to their plot function and, on the other hand, their communicative ve-

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ctor. The gestures sequence indicates the implied subtext that is of vital importance for Salinger prose, from the communicative point of view, narrative recipient is the addressee – narrative reader. On the basis of linguistically centred methodology above cited verbs should be classified – all these verbs are transitive, but their transitivity becomes more precise according to the contextual situation: each verb refers to dynamic action of a person to objects and not other people. If this grammatical meaning is transposed to the existential context of the story we will get the synthesis of grammatical and existential meanings: a person is surrounded by the artifacts and cannot escape the "blind alley".

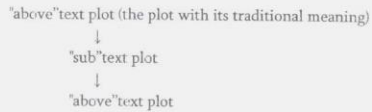
Murriel's "communicative space" in accordance with the above mentioned segments has "dichotomic character": she has "communication" with herself and her mother, but textually manifested communication actually is a "communicative drama". As a result, there is interrelation between the text and the subtext.

The relation between Seymore Glass a little girl named Sybil is Seymore's attempt to restore existential stability in the way it existed in his dreams till his relation with wife became existential drama. Aimed at establishing communication with the girl Seymore tells her about the bananafish, a creature that has a symbolic meaning for him – no communicative creature. However, his attempt finally fails as shown at the end of the story. "He glanced at the girl lying asleep on one of the twin beds. Then he went over to one of the pieces of luggage, opened it, and from under a pile of shorts and undershirts he took out an Ortgies caliber 765 automatic. He released the magazine, looked at it, then reinserted it. He cocked the piece. Then he went over and sat down on the unoccupied twin bed, looked at the girl, aimed the pistol, and fired a bullet through his right temple."

The second story from the collection of short stories by J. D. Salinger "Uncle Wiggily in Connecticut" can be analyzed based on the above mentioned methodology. This narrative fiction has the same theme of existential drama, thus giving a status of metatopic to the collection. What is the structural peculiarities of the story? It should be mentioned that the second narrative fiction not only deepens the above mentioned drama, but gives it a status of the subtext due to no communication

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expressed with the means of nonverbal communication. The language aspect of the subtext is formed with verbs aiming at "relationship" between the characters and mostly artifacts. What makes it possible to transfer existential communication to the receptive level if the structure of the subtext remains the same as in the first narrative fiction? The answer to this question may be given through the structural component of Salinger's narrative – that is the dynamic relation between "above" and "sub" texts of the narrative plot that can be shown as it follows:



The given synthesis is preserved in the second story but with a difference: if the "above" text plot in the first story takes place mostly in the present time, in the second story not only present, but also past time is identified, more exactly the past time has the function of expressing the existential drama as the narrative matters. In the memories of two friends different past episodes are recollected that are transferred into communication neither with the characters in the past nor between the girls themselves. Travelling in the past memories gives nothing from the communicative-existential point of view.

Linguistic dimension of the narratives and its structure that has been summarized above are of a vital importance for the given academic work, to confirm this some extracts should be brought from the text. There are two main characters in the second narrative – Mary Jane and Eloise. Mary Jane's "relation" with artifacts that is a kind of compensation for true existential communication is as follows:

"With little or no wherewithal for being left alone in a room, Mary Jane stood up and walked over to the window. She drew aside the curtain and leaned her wrist on one of the crosspieces between panes, but, feeling grit, she removed it, rubbed it clean with her other hand, and stood up more erectly. Outside, the filthy slush was visibly turning to ice. Mary Jane let
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go the curtain and wandered back to the blue chair, passing two heavily stocked bookcases without glancing at any of the titles. Seated, she opened her handbag and used the mirror to look at her teeth. She closed her lips and ran her tongue hard over her upper front teeth, then took another look."

It is clear that the structure is the same as in the first story: on the one hand there is a verb expression with subjects (in the narrow sense of the word) and, on the other hand, there is a "relationship" with the room subjects. It can be stated that the analysis of Salinger's narrative fiction has proved the hypothetical assumption expressed by one of the authors of the theory of nonverbal communication, M. Coccolino: the functional essence and structure of nonverbal communication can be completely identified in the process of narrative analysis. We can prove the correctness of the hypothesis and based on the interdisciplinary methodology that is linguistically centred we acknowledge the following fact – nonverbal communication with its true essence, function and structure reveals its narrative purpose in the modern narrative fiction with existential bearing the representative of which is J. D. Salinger.

Conclusions

1. The precondition of the transition from theoretical-methodological aspects to analytical ones is the three levels of paradigmatic synthesis:

- a) culturocentrism as a research methodology;
- b) linguocultural paradigm as a dominating paradigm in linguistics;
- c) linguistic dimension of the narrative fiction: what is the linguistic dimension of the structure of the two levels – the synthesis of humanitarian culturocentrism linguocultural paradigms?

2. The sphere of the realization of these paradigms is modern narrative fiction, reflecting the reality of the humanities disciplines - Modern Narratology. At the same time, the analysis of modern narrative is shown in J.D. Salinger's prose and the interdisciplinary analysis leads to the functional specification of non-verbal communication, regarding two theoretical preconditions:

- a) according to the hypothesis in the terms of the theory of nonverbal communication modern narrative is considered to be a relevant field for the functioning of nonverbal communication;

b) The question should be raised about the difference between the subtext in Salinger's narrative fiction from the subtext which is not indicated through nonverbal communication. If the genesis and functioning of a narrative subtext comes from the structural complex "word – detail – symbol" it is necessary to mention the transformation of the formula in case of nonverbal communication.

3) The analysis on the basis of the theory of nonverbal communication concerns only two stories from the collection "Nine Stories" by J. D. Salinger, thus the hypothesis is as follows: the analysis should explicit all the aspects of the Salinger's subtext connected to the textual genesis of the subtext plot, thus showing interrelation between the traditional plot and subtext plot;

4. The analysis of the two stories showed the following results:

a) From interdisciplinary point of view the subtext plot based on nonverbal communication in Salinger's stories reveals the structural 'nucleus' of the plot: called existential bearing or communicative disunity in the modern narrative fiction. Taking into account the previous studies of the modern fiction subtext with its functional and structural aspects, typological rating of the subtext based on nonverbal communication is the following: communication between characters seems to be impossible, thus receptive aesthetics makes it possible to perceive communication between a reader and the author;

b) From narrative point of view the subtext plot based on nonverbal communication reveals the problem that existed in modern fiction – the interrelation between the traditional plot and the one based on nonverbal communication: structural component of Salinger's narrative – that is the dynamic relation between "above" and "sub" texts of the narrative plot that can be shown as it follows:

"above" text plot (the plot with its traditional meaning)

↓

"sub" text plot

↓

"above" text plot

The second text preserves the above mentioned scheme, but with a

difference: if the "above" text plot in the first story takes place mostly in the present time, in the second story not only present, but also past time is identified, more exactly the past time has the function of expressing the existential drama as the narrative matters. Whatever the temporal structure of the narrative fiction it does not mean the future in its existential-communicative meaning as existential drama keeps invariable.

c) As for linguistic analysis of the academic work the following aspects should be pointed out:

1) The analysis on the subtext based on nonverbal communication makes it obvious that the triad formula remains invariant in the text, but on the other hand, the third member of the formula – a symbol is experiencing a change in its semantic-denotative aspect.

2) Linguistic factor for expressing nonverbal communication is not the noun that appeared in modern narrative subtext in previous stages, but the verb: the structural centre of nonverbal communication is gesture and dynamic expression of it is possible through the verb.

3) Transitive verbs perform the above mentioned role. Its function is to reveal pseudorelation of characters with artifacts to compensate absence of existential relations.

**THE MAIN CONCEPTS OF THE DISSERTATION
ARE GIVEN IN THE FOLLOWING WORKS:**

1. **Kurdadze E.** *Symbolic nomination, nonverbal semiotics and the subtext in modern narrative fiction.* International Scientific Journal 'Intelect', 1(36), Tbilisi, 2010, 126-127.

2. **Kurdadze E.** *Nonverbal Communication and Symbolic Subtext in Modern Narrative Fiction.* Scientific Journal of the Faculty of Arts, vol. XI, Kutaisi, 2010-2011, 171-174.

3. **Kurdadze E.** *Nonverbal Semiotics and Nonverbal Communication in Relation to the Semantics of the Subtext as a Narrative Phenomenon.* International Scientific Journal 'Intelect', 3(41), Tbilisi, 2011, 200-201.